

backstitch

RAJ/ENG/2012/44989 • Vol 2 • Issue 8 • Rs 35/- • Jaipur • September 2013 • Design Magazine of ARCH

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Sanganer towns' legacy **16**



Light &
shadow

In Black & White **10-11**



It gives me a sense of Déjà vu, when in a few weeks time we take steps towards another adventure, another new direction that will ensure that we at Arch will have first mover advantage in navigating uncharted waters to offer to the Indian audience something they have requested often, but Indian Design institutes haven't met those needs.

We hosted the Sankalp Forum's Workshop on Equity Raising for Start-ups in association with TIE Indias' Rajasthan chapter, and the success of that has triggered another initiative. To bring together the Design fraternity of Jaipur together, this year on Teacher's Day we are organizing our first cross disciplinary Designers' get together – Chr-cha over Cha.

We are off to UK shortly to present another exciting Colloquium paper at the London College of Fashion on how we are planning to take the rich traditions of Indian techniques of Natural Dyes and Sanganeri Block printing techniques to international platforms. We intend to storm the world platform with new ideas and processes, in both Fashion and textiles, clothing and accessories. This is our effort to develop eco heritage crafts for a Massstige audience in Europe. It's a researched project that we are embarking upon, under the auspices of being a member of the IFFTI, and am excited about its prospective potential and scope – keeping in mind its Think Local, Go Global aspect that's on the minds of many designers today who are delving into India's rich diversity and crafts traditions.

This issue of backstitch has lots to offer in an expanded 20 page issue, as our very active editorial team keeps creating newer platforms and additional features and pages that we hope will make it a richer reading experience. Do write with your feedback on the new avatar of our in-house magazine, either to my email id mentioned below at director@archedu.org. Looking forward to hearing from you all.

ARCHANA SURANA
Editor-in-chief

LETTERS TO THE EDITOR

FOR AUGUST 2013 ISSUE

Dear Editor,

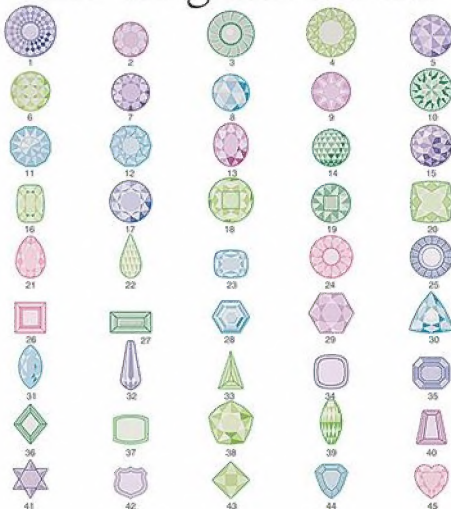
I have been receiving your magazine for quite a few months now. I would like you to know that in terms of content, layout and visual get up, it is the best design magazines from Jaipur. I look forward to receiving it every month. Thank you for keeping me on your mailing list.

With warm regards and best wishes,

Nand Kishore Chaudhary
CMD – Jaipur Rugs



Name the gemstone cut



And as many cuts as you know to Ranjan De, Backstitch, 9 Goving Marg, Mahviya Nagar Industrial Area, Calgary Road, Jaipur-17, and your mail should reach before 1st October 2013.

Past Forward:



August issue - Addendum: Benoy Thoompukal, our Director Academics has been a prolific BxW documentary & street photographer & photo-chemical printmaker since 1983, having had his work published in many a national newspaper & magazines.



Cover Photograph: Student Shivam Yadav doing Notian exercise. Photograph by Surbhi Verma

A different way to add to your vocabulary and some...

C

Century Schoolbook

DESIGNERS Visual Lexicon

C

Bodoni MT

JEWELLERY DESIGN

Carat (ct.) is the standard measure of weight used for gemstones. One carat weighs 0.2 gram (1/5 of a gram or 0.0007 ounce). A hundredth of a carat is called a point. Note that karat is the term used to describe the fineness of gold.



INTERIOR DESIGN

Corbel: A decorative bracket carved from wood; used under shelving, vent hoods, counter-top overhangs, and mantel



TEXTILE DESIGN

Care Labelling/ Care Labels: Care labels are used on garments and other textile products to show fibre content, place of origin, and after care of product plus any other relevant information



GRAPHIC DESIGN

Corporate identity: Corporate identity Whilst having a link with branding, corporate identity generally applies more specifically to the visual perceived image of a corporation, rather than to an individual product. The intent of a strong corporate identity is to promote this cohesive visual image, both within the company - as a corporate culture - and exter-

nally to clients and rivals as a strong visual corporate identity. For designers, this involves the development of a logo and a set of printed visual guidelines - usually in the form of a Corporate Identity Manual - as to how the organisation's corporate identity is to be represented in publications, web sites and advertising campaigns.



FASHION DESIGN

Cravat: The cravat is a neckband, the forerunner of the modern tailored necktie and bow tie, originating from 17th-century Croatia.

From the end of the 16th century, the term band applied to any long-strip neckcloth that was not a ruff. The ruff, a starched, pleated white linen strip, originated earlier in the 16th century as a neckcloth as a bib, or as a napkin. A band could be either a plain, attached shirt collar or a detachable "falling band" that draped over the doublet collar. It is possible that cravats were initially worn to hide shirts which were not immaculately clean.



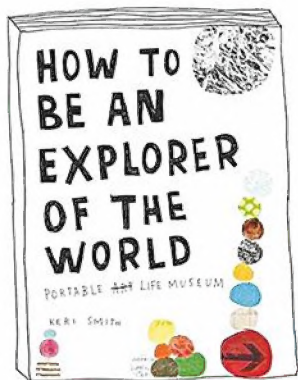
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Garamond

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Times New Roman

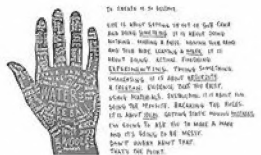
HOW TO BE AN EXPLORER OF THE WORLD



The book is successful in fishing out human's actual nature which is lost somewhere in the hustle-bustle of our life. Technology has grabbed our senses wholly. We lay insensate towards the events taking place in nature. The book helps us to get rid of our inhibitions and counsels us to utilize all our senses to the fullest. Art has been meticulous defined in the most simplistic manner. The museums which were considered to be the collection of relics is defined something which is personal and is not necessarily needed to be showcased all the time. This book serves as a tool to evoke one's imagination by pressing you to create a utopian world from your immediate environment. It establishes a striking similarity between an artist and a scientist and says that both of them rummage for things in nature and make beautiful, innovative discoveries.

The book encourages the reader to be a keen observer of the nature. It professes us to be in tune with the nature as there are many beautiful events which transpires but remains unnoticed. It condemns the idea that creativity requires a formal space instead it can be showcased effortlessly while being busy. One should just possess the art of tuning oneself with the nature.

The book is a compendium of thought-provoking quotes by some well known authors. Each quotation directs the readers towards the purpose of book i.e. changing oneself from artificial to being natural. Deep Looking



HOW TO BE AN EXPLORER OF THE WORLD

1. ALWAYS BE LOOKING.
(NOTICE THE GRASS BENEATH YOUR FEET.)
2. CONSIDER EVERYTHING ALIVE & ANIMATE.
3. EVERYTHING IS INTERESTING. LOOK CLOSER.
4. ALTER YOUR COURSE OFTEN.
5. OBSERVE FOR LONG DURATIONS (AND SHORT ONES).
6. NOTICE THE STORIES GOING ON AROUND YOU.

WHEN I LOOK CLOSELY AT THE WORK OF ALL OF MY FAVORITE ARTISTS & DESIGNERS I NOTICE THEY ALL HAVE ONE THING IN COMMON...

THEY ARE COLLECTORS.

THIS TENDENCY TO COLLECT AND DOCUMENT IS SIMILAR TO THE WORK OF AN ETHNOGRAPHER.

↓
ethnography, n. The documentation and analysis of a particular culture through field research.

- a term used in the book often, refers to the usage of the senses. It claims that people living in countryside have greater sensory abilities than the people residing in urban environments. Owing to overabundance of noise both visual and auditory becomes a substantial reason that makes us tune out with the world.

The author lays emphasis on collecting things which is an important part of creative process. According to her creativity doesn't necessarily contain ability to draw or paint. Creativity is looking at an object with different angles. It propounds a simplistic definition of ART which is to fit things together or to arrange. It is with this trying out with different possible combinations of materials or objects, the we often discover the "a happy accident" that leads to innovation.

The author's favorite exploration is the creation of 'livable city'. The readers are encouraged to develop a magical world which helps in exploring one's imaginative quality thus enhances creativity as a whole.

Thus summing it up she states - :
"Close observation of a single subject, whether it is as tiny as Pasteur's microbes or as great as Einstein's universe, is the kind of work that happens less and less these days. Glued to computer screens, we have forgotten how to look at the natural world, the original instructor on how to be curious about detail."

Reviewed by Satyam, who is a lecturer in our BBM Degree courses.

No matter how many times your amazing, absolutely brilliant work is rejected by the client, there is often another amazing, absolutely brilliant solution possible. Sometimes it's even better.



Bob Gill

L.U.N.C.H



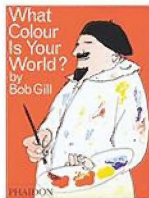
Bob Gill was born in New York. He left home at 17 to see the world. He got as far as the Philadelphia Museum School of Art, where he studied design and drawing. Gill showed his portfolio to Alexei Brodovitch, who told him to forget design and be a photographer, and to Paul Rand, who told him to "stay in this business." While working on "Private Secretary," he realized that fashionable typefaces and modern layouts, were not fulfilling as trying to invent an original image for every job, and that the most likely way of doing that was to forget all "good design" preconceptions and to let each new problem suggest a new solution.

In 1956, he started teaching at the School of Visual Arts one night a week, obsessed with "problem solving." Gill was unrelenting: "Tell me your idea. Don't show me a layout." Notice that he uses "idea," never "concept." Gill thinks that for an idea to qualify as a concept, it must be on the order of magnitude of the "Big Bang" theory.

Then he went to London on a whim, and stayed for 15 years. And, together with the two brightest young designers in England, started Fletcher/Forbes/Gill, a design office, on April Fool's Day, 1962. Today, it's called Pentagram, with offices everywhere except Albania.

He's a prolific author and has many books to his credit - he remembered *Forget all the rules you ever learned about graphic design* including the ones in this book was published in 1981. His latest is Bob Gill, So far, a compilation of his best.

Supposing
I read a book about how to change into animals and said a spell and changed myself into a cat and when I climbed on the book to change myself back I found I couldn't read.



All for good design

ARCHITECTURAL EXPRESSIONS OF SANJAY KOTHARI



Ar. Sanjay Kothari was born in 1965, and graduated in the year 1986 from Chandigarh college of architecture. Mr. Sanjay Kothari is the Chairperson of the IIDD (Institute of Indian Interior Designers) Jaipur Chapter. He is also an advisory board member of the Arch academy of Design. He has received various awards like the best Interior Designer in 2009, Best exhibition designs etc. He established Kaleido in the year 1986.

Today Kaleido has completed numerous projects across the domain from the field of major corporate campuses and office buildings to residential towers, hotels and conference centers, educational campus, major mixed-use development and retail facilities.

Q-What was in your mind when you designed this building as a place of education?

Ans. - I know Mrs Surana for quite a long time. She had this educational institute running somewhere in a rented premises. She had idea about her requirement. She had idea about surroundings, environment. But every site has also its requirements and constraints. Nothing can be open ended. I perceived this idea of informal and modern kind of form of building and this guided to generate the requirement of what kind of building can be made. It was a simple plan. Idea was nothing extra ordinary. An architect has to

be time and also financial constraint. That also affects the quality of construction and design. She had very strong idea of what she really wanted. We worked on that. We finally came to the conclusion and that was very systematically done. Both the parties (I and Mrs Surana) were happy at the end.

Q-Normally, an architect does the planning of a building and then leaves it to the civil engineers to be constructed. Were you at the site when this building was being constructed?

Ans. - An architect also should be at the site. If these two aspects can be taken care of properly, you can find good engineered buildings. But unfortunately, that is lacking. Designing is one aspect and execution is the other very important aspect. At the site of this building, we used to come very often and supervised the construction.

Q-I see that you have provided inlets of light source so that the basement area also gets light. How did you keep in mind that?

Ans. - Actually basement was a requirement also. In the basement, getting light was difficult. So we planned for basement what required less light, for example workshops and all. From the backside, inlets for the source of daylight was possible. I think, archi-

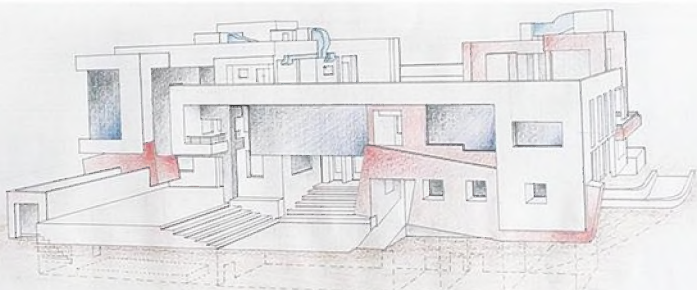
ture is nothing but play of light & shade. We have a single building not a complex. So we had better opportunity to provide ventilation and light everywhere in this building.

Q-As a design academy, how should we enhance the course that could make the next generation of designers better equipped to lead in the field?

Ans. - I think, good infrastructure already you have. What lacks is good faculty. In a city like Jaipur, where profession is growing, it is difficult to get right people for education, that is a big challenge. I think that should be taken care of. Sometimes what lacks is knowledge of new interface that is coming everyday in the market. That can be done through student exchange.

Q-To make the students market ready, what are the other aspects that we should keep in mind?

Ans. - We should provide them good exposure of major design software. AutoCAD, Google Sketch up are very popular and good software. We should have more exposure at construction sites. They should be good at working drawings, technical drawings. I think if they are good at it, they can be good support to offices. Generally they come to offices and then learn that. This exposure they can get at the institute itself. The prospects of selection would be better then.



Arch Academy campus illustration by Phaveen Gaoia of MS ID

World in miniature

Category: Dining table, Style: Rustic modern,
Inspiration: Potter's wheel



Pottery making is something which has always fascinated me. After I had my hand on it, I always had in mind to create something out of its functioning. As a designer, I related this potter wheel to various other wheels like bullcart wheel, grinding wheel, etc and took out a common revolving function which inspired me to give lazy sally as a serving plate on the dining table which had a top of bullcart wheel with a glass top (dia: 5) for 6 people. The elevation design consists of earthen pots which is the biggest element of potters wheel. The design of the whole dining area was more rustic and raw which included rough surfaces and muddy/earthen colors.

Darshana Agarwal PG Interior Design



I made a low height dining table because in Rajasthan, people prefer to sit on floor and have their food. But its not exactly touched to floor level. I gave a little height also so that it will be comfortable for healthy and aged people. The another art of Rajasthan I used is Blue Pottery which is one of the widely recognised traditional craft of Jaipur. I used blue pottery tiles on the back of my chairs. The cushioning of chairs is done by Rajasthani textile fabric that is block printing but in such a way that it does not affect the comfortability. The material used is wood and the type of wood is sheesham and polished by simple thinner. I choosed wooden dining table rather than marble or stone because to make it light in weight and easily moveable.

Nidhi Gupta PG Interior Design



Product Category: Dining table
Style: Combination of rajasthani and oriental
style, Inspiration: Low height dining table



Category: Dining table,
Style: 19th century carving,
Inspiration: Royal Gates



Gaurav Sharma PG Interior Design

The design of my dining table has been inspired by the Royal Gates on the entries of Rajasthan palaces. While I was exploring Jodhpur, I found that the old gates were being sold at very cheap rates. The intricacy of the carvings fascinated me and I was inspired to use them in the dining table design and other furniture as well. I am looking forward to restoration of the old furniture so that it can be utilized in tandem with the modern interiors.



Product specifications: 8' x 4', height 3'
Category: Dining table,
Inspiration: Camel cart



Nikita Singh Pawar PG Interior Design

This prototype is a part of our project to design a dining room where we were to take inspiration from any art or craft of Rajasthan.

The dining room was 20' x 14' where in I designed a dining table using an old cart that is used to carry the craft products. My dining table dimensions are 8'-0" x 4'-0" and height is 3'-0".

Basic structure of my dining is camel cart which is made with the use of jigsaw machine and other instruments of wood. I used vitrified tiles of marble shape as flooring of my dining room project.

Toothbrush: Keya bolti tu...?

Surbhi Verma takes a quirky look at the world around her through her lens. This time she has seen the world through the point-of-view of her toothbrush on an early morning encounter that's surely going to bring a smile to your face. It took a lot of experimentation, quite a few failures too. This is her 1st published photo-story.



So how am I looking this morning?



Hello Mr. sink!! How are you doing this morning?



There she is, Miss Verma.



She is always sleepy. Lazy ass...



Ohh come on, don't give me that nasty look.



Ohhhhhhhhhh I am falling... help help!



Be careful.



Heyy Mr. paste, how u doing?



Please Verma just a lil bit n... please its yuck in taste.



Ahhh... her mouth stinks.



My bacteria friends, here I comeee.



Up and down... round and round...



Cheeezzzzzz...!!!

Packaging

Ranjan De

India is the land of eco packaging. Since time immemorial, in every region of India from the deserts to the plains to the riverine deltas to the coastal regions and to the tropical jungles of the south - India's vast array of flora and trees have led its populace to innovate in means of packaging goods and things of daily utility.

India too is a land of colour, a multitude of languages with written scripts and each language with its unique alphabetical systems, and this has led to some amazing packaging graphics possibilities.

And so during the 1980's to the turn of the 21st century the petrochemical industry's by-product of plastics nearly took over all other means of packaging - everything from wrapping edibles, to white goods to engineering parts to clothing. Man soon realized his folly at using this mad-made substitute returned slowly to eco-packaging.

And that realization having hit us hard in our guts that plastics take seven human generations to bio-degrade, if at all, there is a worldwide move to get back to where we started - the sensible methods of using hand-made paper, glass containers, tin cans, and the numerous leaves, barks, hollow stems and grasses, to return to the simpler but practical ways of bulk packaging and finding new uses for older materials. The path to weaning ourselves from the earth damaging plastics culture has barely started.

When it comes to graphics, packaging with its myriad rich ethnicity, it is a riot of colour and sometimes even understated elegance.

Everything from Rice sacks with Indian religious icons to beedi (Indian Tendu leaf cigarettes) packets with the owners profiles with other background icons printed on them with garish bright Indian colours makes the any Indian market place a lively place to shop or just window / stall gawk.

New trends in agarbatti packaging, matchsticks, ethnic clothing, and an array of folk toys and indigenous foodstuffs for the export market, but catering to a market that has discovered the funky Indian colour sense and bilingual typography, along with a slew of Indian graphic designers discovering these roots - has lead to an explosion of colour and rediscovered ethnic packaging graphics in both Urban and semi-urban India.

Deep in pockets of rural India, the trends carry on untouched by these trends thriving elsewhere, unharmed by urban trends, they continue exploring ethnic roots, with an intuitive innate sense of packaging.

And in some urban milieus like in the four southern states of Andhra Pradesh, Karnataka, Kerala and Tamilnadu - where the local culture has deep roots, the ethnic graphics sense in packaging is alive and well. To this day, meals are wrapped up in banana leaf, coconut shells are used for packaging - (a recent innovation being the zipped coconut money purse / portable soup dish), areca nut palm die formed plates are used instead of plastic laminated paper plates, yellow wedding bags are used as give away to guests post weddings and formed pond lily donnes are used to serve prasad. The local super-markets or variety superstores are a revelation to the kind of ethnic packaging that one can see, and everything from cane, to palm leaves, to large ceramic pickle jars are used for the unique Indian feel to the packaging, with a new discovered fusion of English and a local language on the surface graphics giving it that new 'awakened India' look and feel.

Ranjan De is the Dean - Academics at the Arch Academy of Design. He has designed a lot of ethnic Indian packaging for NGOs and large brands.



ABOUT NOTAN

Notan (濃淡?) is a Japanese design concept involving the play and placement of light and dark as they are placed next to the other in art and imagery.

This use of light and dark translates shape and form into flat shapes on a two-dimensional surface. Notan is traditionally presented in paint, ink, or cut paper, but it is relevant to a host of modern day image-making techniques, such as lithography in printmaking, and

rotoscoping in animation.

How does the artist use this concept of notan? We usually draw with dark pen or pencil on light paper and tend to think in terms of the dark aspects of our work. Sometimes it is useful to draw with white chalk or pastel on dark paper or use scraper board or other dark media to help see that the dominant areas of a design can be the light ones.

All art is based on light and dark even

when colour is involved. In a low-light situation we can only see the values, or light and dark of a painting. Hang a painting in a dim room and only the strongest contrasts of light and dark can be identified. These abstract forms of light and dark tell us a lot about the art, even when we are not immediately aware of a specific subject or scene. It is the design of the art that we see when colour, texture and representation are set aside.



Akshita Anon



Abhilasha Saikali



Shivam Yadav



Unvashi Vorma



Tushita Gang



Nakul Jyoti



Shradha Jha



Himanshi Vagwekar



Divyashree Sahu



Shoushik Singh



Piyal Aggarwal



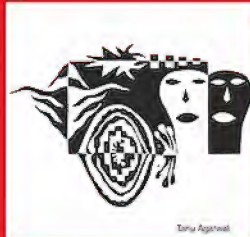
Siddhika Goenka



Hema Thakur



Sakshi Jain



Tanu Aggarwal



Veerika Sharma



Lakshmi Sharma

Creating an identity

Satyam

There is a famous adage which goes "A girl loves a man in uniform". The saying gives a sense of authority, dignity, respect and discipline associated the word 'Uniforms'. It also represents teamwork with a sense of belonging. Shedding school uniforms and putting on an office one marks transformation as well as achievement accorded with the individuals. The uniforms are designed deliberately to keep the individuals belonging to an organisation distinctive from the other. Most commonly visible uniforms are School uniforms, Police uniforms, Factory workers, Restaurant and Supermarket corporate uniforms and Army Regimental Uniforms and many more. Have you ever wondered the significance of these uniforms?

Schools lay down a foundation in shaping one's personality. The only noticeable features by which we differentiate schools are from their uniquely designed uniforms. In a multi-cultural country like India this serves as the best platform to transcend the differences between caste, creed, religions and culture.

Military personnel donning their uniform bears an aura of charm & smartness all over. Their uniforms are the most decorated, exhibiting vim and power. A well adorned uniform commands awe & reverence. They have uniforms to suit every occasion be it a

simple Mess dress to many layered ceremonial attire. The gradations in the dresses are also visible according to rank and profile. The embossed emblem and the stripes studded on the shoulder patch clamors the profile of the personnel.

With the passage of time one may witness the proliferation of many public as well as private sector companies all coded with their set of uniforms.

First impression is the last impression. This is the motto of all the corporate uniforms. These possess a distinctive feature where a wearer can be recognized from the crowd.

The company's uniforms serve dual purposes. Branding and Corporate identity, the visible interface between a company and its public profile.

Each part of the uniform



renders a significant message of the company. The color signifies rank and profile of the employees. The entire look speaks volumes about professionalism and reliability. It further adds an aspirational aspect too where each job seeker vies to own set someday.

These uniforms display a symbiotic relation between the employer and the employee. Similarly the employee garners accolades and admiration from the customers primarily due to association with the brand.

With the advancement of technology MetroRail systems has sprung up in many cities in India. Metro-Rail systems spans across cities providing some solace to the daily maddening rush for surging populations of urban spaces.

Jalpur Metro project is in the offing and speculating about what its uniforms could shape up to be is rife. Rajasthan, a state renowned for its revelry and pomp and in showcasing its culture deserves an appropriate metro uniform depicting the confluence of traditions with modernity.

The young faculty and their team of fashion designers at Arch Academy have reached the final round of designing and selecting the to be uniforms of the many staff members and those outsourced workers associated in anyway with the Jalpur MetroRail. As the days go by for the final presentation, we are counting the days...will Archians win the coveted project - the first such by any Design college in India? We shall wait and see—

Satyam, is a BBA faculty at Arch Academy of Design



ALL THAT GLITTERS IS

Gold & Gemstones



During the time of Lord Buddha, lived a legendary courtesan. She is believed to be the most beautiful woman in the history of the world. She was called Amrapali.

In the 1970's, two history students had a common vision. Deeply inspired by the rich heritage and culture of their country, they wanted to capture it in time through exquisite jewels and precious objects. Rajesh Ajmera & Rajiv Arora, travelled extensively to the remotest interiors of India, in search of unique and magnificent pieces of jewellery, immersing themselves in the cultural delights, which contributes today to their vast expertise in the field.

In 1978, Amrapali was founded, which today is a renowned luxury jewellery brand. Amrapali collections are masterfully infused with the finest in Indian culture, yet of the moment and relevant today, at tracing royalty, tyrons, industrialists and celebrities world over.

Amrapali creates high-quality luxury jewellery, using the finest of precious gemstones such as dia-

monds, rubies and emeralds. Amrapali also has a range of silver jewellery and gifts.

Today, we have over 1200 experienced craftsmen in our workshops where extreme care is devoted to each piece, right from the initial design stage, enabling us to perpetuate our tradition of creativity, and breathtaking craftsmanship.

Despite our vast product range, it is our endeavour to keep every design unique, and every creation a piece of art.

Amrapali Jewellery is available in over 36 outlets, including major markets throughout the world, franchise stores and leading department and specialty stores.



Amrapali
JAIPUR

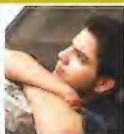
Amrapali Design Studio & Amrapali Exports cater to domestic and international markets respectively. Manufacturing jewellery for leading international stores and designers, the workshops have installed all production in house as per

international standards.

Based in the city of Jaipur, Amrapali offers a wide range of bespoke jewellery as per buyers specification in precious and non-precious metals. With the capacity of more than a thousand workers, our manufacturing units are sophisticated with modern machinery, well-trained personnel, and absolute dedication to perfection.



Vishnu Soni, Senior Designer at Amrapali
Batch of 2009-2012
Vishnu is an Expert in Kundan Meena Jewellery Design and holds from Jaipur.
Vishnu received first prize in JAS Jewellery Design Award 2013 in Fashion Accessories category and JAS Jewellery Design Award 2013 in Fashion Accessories category.



Vikash Soni
Batch of 2010-2012
Working with Amrapali Jewels Pvt. Ltd. as Designer, he is working with Amrapali since a years time.
Vikas is an Expert in Kundan Meena Jewellery Design.



Rupali Kashyap, is with Amrapali since last one years.
Batch of 2009-2012
Rupali is anti-expert in Kundan Meena Jewellery and Traditional Gold Jewellery travelled to Doncaster College, UK under the British Council exchange program.
Rupali is also one of the 40 finalist of Swarovski Elements Jewellery Design Award 2012. Her design Medallist has been selected under the Couture Jewellery Design category.

It is an amazing feeling to follow the Amrapali's taste and especially when my developments define the taste of the inventors of Amrapali. I am really enjoying my work and glad to be the part of Amrapali group. Amrapali is giving me a priceless experience.



Sakshi Jain
Batch of 2009-2012
She was working with Amrapali Jewels Pvt. Ltd. as Merchandiser, she left very recently she was working there for an year.
Sakshi is a native of Rajput, Chittorgarh.



Shubham K. Raj
He is currently working with Amrapali as Marketing Manager (International Operations). Shubham was working previously in Dubai.

I dream of empowering women by changing mindsets

Ritika Goyal

Q: What was the program all about? How did you become the part of it?

A: The VVLead Peer-to-Peer Exchange program was an exciting opportunity to meet other Fellows from across the globe and to exchange best practices and lessons learned from the impactful work that they were engaged in. The four day program (18, August-22 August, 2013), in Delhi was attended by 13 VVLead Fellows.

The program consisted of a diverse set of programming opportunities. It facilitated dialogue and had peer mentorships, fellow led workshops and trainings, site visits, networking and lot more.

I participated in this event as a VV Fellow. I had been chosen as Vital Voices Global Partnership LEAD Fellow of the Inaugural 2012 batch and am amongst 110 women leaders selected worldwide and 19 chosen from Asia. I am fortunate to have Pamela Castro, a recipient of the 2010 Vital Voices Global Leadership Award in Human Rights and named the Brazilian Graffiti Artist of the Decade, as my peer mentor through this platform.

Q: How was the overall experience for you? How was this beneficial to you?

A: It was a wonderful experience for me. The program helped me equip myself with new knowledge, ideas, tools and connections, which further will help me in tackling my personal leadership and organization goals. I am more confident now in managing my vast network, and channelizing my efforts with focus in the right direction, for better outcomes.

Q: What was your contribution to this whole event?

A: As this whole program was to facilitate information exchange between participants and to gain through it, everyone was mutually benefited through each other's knowledge and ideas. The program also had an interesting session where each Fellow was asked to identify 2-3 concrete 'gives' and 'gets'. The 'give' I had to offer to my peer was my strong network & entrepreneurial skills and what I intended to 'get' from the Fellows was clear business model ideas. I also presented my social initiative 'Arch Women Power', through which I intend to invest in the deprived and marginalized women from local craft communities to evolve the necessary skill belief to build a better life and enable economic independence.

Q: In what ways do you or your organization plan to advance women's leadership?

A: Arch has been working on the social initiative



Archana Surana and Pamela Castro, Vital Voices Global Partnership LEAD Fellow, "Arch Women Power". The objective of it is to



It was a wonderful experience for me. The program helped me equip myself with new knowledge, ideas, ... which further will help me in my personal leadership and organization goals.

Archana Surana

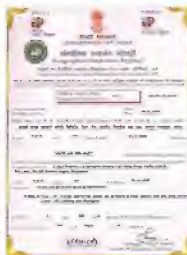


raise the awareness of the poor primary producers (craft artisans in jewelry, textile, leather, wood and terracotta) and help them in building their capacities to achieve improved productivity & product standardization, and enable them to produce marketable products of the required quality for the buyers in destined markets.

This we intend to achieve through sensitizing & motivating craft artisans to learn and adopt new design, technology & entrepreneurial skills through training programmes. I dream of empowering women by changing mindsets, altering beliefs and I would like to see every woman stand for herself as for the community.

Q: How are you planning to use your new skills you gained during the peer-to-peer exchange to advance your personal and professional goals?

A: Now that I am more aware of the true spirit of networking, I shall leverage it in an efficient manner. I intend to have a global reach for Arch Academy of Design through international students, offering them skill up gradation programs and quality education. Now I am confident when it comes to present a business idea effectively. Such learning's will help me accelerate my professional development and in developing more knowledge resources.



Know about GI

Geographical indication is an indication used to identify goods having special characteristics originating from a definite geographical territory

GEOGRAPHICAL INDICATION* (GI)

Sanjay Joshi

Geographical Indications of Goods are defined as that aspect of industrial property which refers to the geographical indication referring to a country or to a place situated therein as being the country or place of origin of that product. Typically, such a name conveys an assurance of quality and distinctiveness which is essentially attributable to the fact of its origin in that defined geographical locality, region or country. Under Articles 1 (2) and 10 of the Paris Convention for the Protection of Industrial Property, geographical indications are covered as an element of IPRs. They are also covered under Articles 22 to 24 of the Trade Related Aspects of Intellectual Property Rights (TRIPS) Agreement, which was part of the Agreements concluding the Uruguay Round of GATT negotiations.

India, as a member of the World Trade Organization (WTO), enacted the Geographical Indications of Goods (Registration & Protection) Act, 1999 has come into force with effect from 15th September 2003. G.I. Geographical indications may be used for a wide variety of products, whether natural, agricultural or manufactured, classified under 24 different classes.

Difference between GI & Trademark

A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. It gives its owner the right to exclude others from using the trademark. It often consists of a fanciful or arbitrary name or device. Whereas a geographical indication is an indication used to identify goods, having special characteristics originating from a definite geographical territory

Benefits of GI

- Confers legal protection to Geographical Indications in India



- Prevents unauthorized use of a Registered Geographical Indication by others.
- Provides legal protection to Indian Geographical Indications which in turn boost exports
- Promotes economic prosperity of producers of goods produced in a geographical territory

How are GIs protected?

Geographical Indications are protected in accordance with international treaties and national laws (most notably the Paris Convention for the Protection of Industrial Property of 1883, and the Lisbon Agreement for the Protection of Appellations of Origin and Their International Registrations). Applicable sanctions range from court injunctions preventing the unauthorized use to the payment of damages and fines or, in serious cases, imprisonment.

Registration Process (Steps Involved)

- 1: Filing of application
- 2&3: Preliminary scrutiny and examination
- 4: Show cause notice
- 5: Publication in the geographical indications journal
- 6: Opposition to Registration
- 7: Registration
- 8: Renewal (A regl. GI shall be valid for 10 years and can be renewed on payment of renewal fee)
- 9: Additional protection to notified goods
- 10: Appeal

Registration of Goods from Rajasthan under GI Act (till March 2013)

1. Kota Doria (Handicraft)
2. Blue Pottery of Jaipur (Handicraft)
3. Sanganeri Hand Block Printing (Handicraft)
4. Bagru Hand Block Print (Handicraft)
5. Bikaneri Bagru (Agriculture)
6. Moileis Clay Work (Handicraft)
7. Kathipatris of Rajasthan (Handicraft)
8. Phulkari (Handicraft) Punjab.

Synergizing traditional knowledge and skills with modern world

Vidushi Shah

Sanganer village situated 16km south-east of Jaipur city is world famous for block printing.

This Sanganer craft of block printing is centuries old, taught by Lord Ramdev and practiced, as a hobby, by men and women of the chhipa community. Women used to do the colour making and block stamping activities after finishing their daily chores while men used to do all the laborious works of washing, ranguli (dyeing) and tapal (colour fastening and bleaching the background fabric). Later on in the 16th century with the patronage of Jaipur royal family Sanganer printing took a commercial make over as the chhipa community started practicing it as the main vocation. It was mainly used to print safas (curtains) for the gajjar and tovena community and to print angarkhas for the royal family.

Sanganer emerged as a very good block printing centre in the country as the river Saraswati supported this craft with good supply of water (first most essential resource for printing), moist soil and the village's location in the desert state provided ample sunlight (second most essential resource for Sanganer printing) round the year. Due to its distinctive patterns in red and black on brilliant white ground Sanganer printing is loved by people from all over the world and in the present times has also been given a GI tag.

Today printers in Sanganer are also practicing screen printing and chemical printing on a very large scale. With the use of chemical printing, lack of awareness among people and laxity of government in providing ample amount of water and land needed for traditional Sanganer printing, Sanganer printing is facing a major threat of sustainable existence.



1. Fabric piled up one above the other
2. Drying the fabric (hung) up
3. Fabric getting dyed
4. Fabric heating up
5. View of the blocks
6. Ring of blocks (Block, Block, Block)
7. Natural dyes
8. Blocking the fabric
9. Close view of the fabric and colour printing
10. Sanganer village
11. The block maker
12. Carved wooden blocks
13. Block maker carving the block
14. Detail of making block
15. Final product- market ready

Sanganer towns' legacy



7



8



9



10



11



12



13



14



15

Natural dyes

India has a centuries old tradition of dyeing textiles. Manjistha-dyed cotton fibres were found in Mohenjo-Daro, indicating that Indians had mastered the difficult and complex art of dyeing cotton by the second century B.C. Many of our ancient manuscripts suggest that natural dyeing was being practised in early eras and by early kingdoms like the Mauryan & Gupta, etc.. Very interestingly Gautama, a Hindu caste code states that, in mid 2nd century every caste was given a colour code: tree tain (brown) for the Brahmins, manjistha (red) for the Kshatriya and turmeric (yellow) for a Vaishya.

The most common source of dyes were found in nature in tree wood, roots, leaves, flowers, minerals extracted from earth, living organisms like lichens, etc. The traditional Indian dyer used myrobalan, alum, wood ash and flower extracts to colour textiles. The most common dye found in nature are:

Indigo blue: Used worldwide to get blue dye is obtained from *Indigofera tinctoria*, a species native to India.

Manjistha or majeth: Used to get scarlet colour is obtained from roots and stem of *Rubia* genus (madder), a climber that grows wild in shady forest.

Helu: Gives excellent yellow dye obtained from leaves of the *Helu* (*Meyna laxiflora*), a shrub cultivated on waste or marginal land and sustainably harvested.

Kasini-Ferrous acetate: It gives a dark black colour. It is made from iron scrap which is first fired and then fermented with jaggery or old gur. This is also called as syahi in Sanganer.

Lac: Lac gives a bluish red dye and pink tints. It is obtained as a waste product purified from the effluent of shellac manufacture.

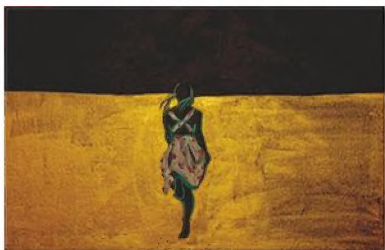
Natural dyeing is a dying art as it requires a lot of water. The good point to be noticed here is that the water waste of natural dyeing is not hazardous to the environment. Natural dyed fabrics are very good for the skin as they do not allow harmful sunrays to pass through and are ant allergic. Few dyes like haldi (turmeric) are antiseptic too. With a little effort on conservation and recycling of water, natural dyes can be practiced on a very big scale and hold a vast market through out the globe.

Faculty of the month **Aparna Yadav**



Aparna Yadav, did her MFA from Sharinketan. She is the faculty for Fashion Design and Foundation course at the ARCH Academy. She worked as a Production Designer on a feature film 'Concrete' in Toronto, Canada. She has also worked for the very celebrated Toronto International Festival

My paintings are created from the depth of my heart, where lies the memories and experiences, emotions in colours and light. The blank canvas evokes and urges the colors to take forms and create spaces of long lost memories of fleeting emotions. My paintings tell my story, how I look at life and its relationship with people and nature. Like music it brings out subtle feelings of melancholy, mystery and joy.



Running away, Running into- Acrylic on canvas 2011

Between light and dark



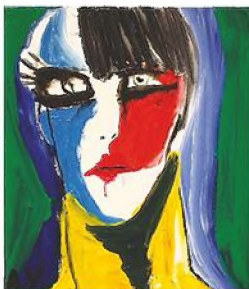
The Unblinking Gaze- Acrylic on canvas 2012



Hazy Mystery- Acrylic on Canvas 2012



Waiting- Waterproof ink on paper 2012



Unlazed- Acrylic on canvas 2011



The Concrete fight- Waterproof ink on paper 2012

Appropriate accessories for Ranthambor tiger sanctuary

Sanjay Joshi

ACCCESS is currently implementing a rural livelihood project called 'JEEVIKA' in and around the internationally well known Ranthambore Tiger Reserve in Sawai Madhopur, Rajasthan. The project is funded by Hillary Clinton Foundation (USA). It aims at providing sustainable livelihoods for 500 women artisans through development of dedicated Gifts and Craft Souvenirs based on the tiger & nature theme and also undertaking agriculture interventions to cater to the high tourist arrivals in Ranthambore.

In furtherance to achieve the objectives of the project, Access Development Services collaborated with Arch Academy of Design, as a technical partner organization for organizing one week 'Craft Souvenir

Development Workshop' at Arch campus from 22th to 27th August 2013. The workshop was conducted by Ms. Iris Strill, French Designer, facilitated by Mr. Kuldeep (Project Coordinator, Access) & coordinated by Mr. Sanjay Joshi (Arch).

Eight Women artisans from Sawai Madhopur, target beneficiaries of JEEVIKA worked together during the workshop towards the development of hand-crafted Souvenirs like Hat, Bag & Soft Toy (monkey) as the final outcome of the workshop. Besides, the

students of Arch developed some more variants using naturally dyed fabric. The resulting prototypes were very much appreciated by Mr. Rajesh Jain, Vice President, Access (Rajasthan), Ms. Archana, Founder & Director, Arch, its faculty members. The idea is to now replicate the production of these souvenirs which will be placed for sale at the retail outlet 'STRIPES' owned & managed by access at Sawai Madhopur.

Mr. Rajesh Jain, Vice President, Access visited Arch Academy of Design for the formal closing of the workshop on 27th Aug '13 (Conference Hall).

During the workshop student of Arch learned the skills of design, pattern cutting, various fabrics and their properties, different stitching techniques, quality inspection, packaging methods and visual merchandising. In the workshop students got an opportunity to work with women artisans and learned the craft

skills from them whereas the artisans also learned the designing and sewing skills from the students and faculty. The enthusiastic students explored various fabrics and developed their own collection.



The participants, the organisers and the hosts



Products created by participants

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